

G. Schirmer's Editions  
of  
Oratorios and Cantatas

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# THE HOLY CITY

An Oratorio

For Full Chorus of Mixed Voices,  
Soprano, Alto, Tenor, and Bass Soli,  
with Piano Accompaniment

by

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# THE HOLY CITY.

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THE treatment of the subject of this work is almost entirely reflective, the more dramatic parts of the book from which many of the numbers are taken, viz., the Vision of St. John, having already been treated in so masterly a manner by the great German composer, Louis Spohr, in his Oratorio, "The Last Judgment."

The first part of the "The Holy City" was suggested by the passages of scripture, "Here have we no continuing city," "Thy kingdom come," and sets forth the desire for a higher life, as expressed in the words, "My soul is athirst for God," which desire is followed by other passages expressive of the perfection of the higher life, such as "Eye hath not seen."

The second part was suggested by the words, "I saw a new heaven and a new earth, for the first heaven and the first earth were passed away," thus realising the desire and promises contained in the first part.

With the exception of two hymns, a verse from Milton, and three verses from the Te Deum, the words are entirely scriptural.

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## PART I.

### CONTEMPLATION.

#### No. 1.—INTRODUCTION (INSTRUMENTAL).

##### No. 2.—CHORUS.

No shadows yonder ?  
All light and song !  
Each day I wonder,  
And say, "How long  
Shall time me sunder  
From that dear throng ?"

##### SOLO.—*Tenor*.

No weeping yonder !  
All fled away !  
While here I wander  
Each weary day,  
And sigh as I ponder  
My long, long stay.

#### QUARTET (UNACCOMPANIED).

No partings yonder !  
Time and space never  
Again shall sunder.  
Hearts cannot sever :  
Dearer and fonder,  
Hands clasp for ever.

## CHORUS.

None wanting yonder !  
Bought by the Lamb,  
All gathered under  
The ever-green palm ;  
Loud as night's thunder  
Ascends the glad psalm.

*Bonar.*

#### No. 3.—AIR.—*Tenor*.

My soul is athirst for God, yea, even for the  
living God : when shall I come to appear  
before the presence of God ?

My tears have been my meat day and night,  
while they daily say unto me, Where is now  
thy God ?

*Ps. xlii, 2, 3.*

O bring Thou me out of my trouble.

*Ps. xxv. 17.*

#### No. 4.—TRIO (UNACCOMPANIED).

*Soprano, Mezzo-Soprano, and Contralto.*

It shall come to pass that at eventide it shall  
be light.

*Zech. xiv. 7.*

And sorrow and sighing shall be no more.

*Isa. xxxv. 10.*

For the former things have passed away

*Rev. xxi. 4.*

## No. 5.—CHORUS.

They that sow in tears shall reap in joy : he  
that now goeth weeping shall come again  
rejoicing. *Ps. cxxvi. 6, 7.*

For God so loved the world that He gave His  
only begotten Son, that whosoever believeth in  
Him should not perish, but have everlasting  
life.

For God sent not His Son into the world  
to condemn the world : but that the world,  
through Him, might be saved.

*St. John iii. 16, 17.*

God is love.

*I. John iv. 8.*

No. 6.—AIR.—*Contralto.*

Eye hath not seen, ear hath not heard,  
neither have entered into the heart of man the  
things which God hath prepared for them that  
love Him. *I. Cor. ii. 9.*

For He hath prepared for them a city, whose  
builder and maker is God. *Heb. xi. 10.*

There remaineth, therefore, a rest for the  
people of God.

Therefore fear lest any come short of it.

*Heb. iv. 9, 1.*

## No. 7.—CHORUS.

*Treble and Alto Voices.*

For thee, O dear, dear country,  
Mine eyes their vigils keep ;  
For very love, beholding  
Thy happy name, they weep.  
The mention of thy glory  
Is unction to the breast,  
And medicine in sickness,  
And love and life and rest.

*Tenor and Bass Voices.*

O one, O only mansion !  
O Paradise of joy !  
Where tears are ever banished,  
And smiles have no alloy ;  
The Lamb is all thy splendour,  
The Crucified thy praise,  
His laud and benediction  
Thy ransomed people raise.

*Full Choir.*

With jasper glow thy bulwarks,  
Thy streets with emeralds blaze,  
The sardius and the topaz  
Unite in thee their rays ;  
Thine ageless walls are bonded  
With amethyst unpriced ;  
The saints build up its fabric,  
And the corner-stone is Christ.

*Neale.*

## No. 8.—CHORUS.

Thine is the Kingdom, for ever and ever.

*Matt. vi. 13.*

I have looked for Thee, that I might behold  
and glory. *Ps. lxiii. 3.*

## PART II.

## ADORATION.

## No. 9.—INTERMEZZO (INSTRUMENTAL).

No. 10.—AIR.—*Bass.*

Thus saith the Lord, Behold, I create new  
heavens and a new earth ; and the former shall  
not be remembered nor come into mind. But  
be ye glad and rejoice for ever in that which  
I create : for, behold, I create Jerusalem a  
rejoicing, and her people a joy.

*Isa. lxv. 17, 18.*

And I saw a new heaven and a new earth :  
for the first heaven and earth were passed  
away. And I saw the *Holy City*, New  
Jerusalem. *Rev. xxi. 1, 2.*

CHORUS (*at a distance from the Orchestra*).

Holy, holy, holy is the Lord of Hosts.

AIR.—*Bass.*

And I heard a great voice out of heaven  
saying, Behold the tabernacle of God is with  
men, and He will dwell with them, and they  
shall be His people, and God shall be with  
them, and be their God. And God shall wipe  
away all tears from their eyes ; and there  
shall be no more death, neither sorrow, nor  
crying, nor any more pain ; for the former  
things have passed away. *Rev. xxi. 3, 4.*

CHORUS (*at a distance from the Orchestra*).

Holy, holy, holy is the Lord of Hosts.

AIR.—*Bass.*

I saw also the Lord sitting upon a throne,  
high and lifted up, and His train filled the  
temple. Above it stood the Seraphim, and  
one cried unto another, and said, Holy, holy,  
holy is the Lord of Hosts.

*Isa. vi. 1, 2, 3.*

No. 11A.—CHORUS.—*For a Double Choir.*

Let the heavens rejoice, and let the earth  
be glad ! let the sea make a noise, and all  
that therein is ! *Ps. xcvi. 11*

No. 11B.—AIR.—*Tenor.*

To the Lord our God belong mercies and  
forgivenesses. *Dan. ix. 9.*

For like as a father pitieth his children, even  
so is the Lord merciful to them that fear Him.

*Ps. ciii. 13.*

No. 12A.—AIR.—*Contralto*.

Then shall the King say, Come, ye blessed of My Father, inherit the kingdom prepared for you from the foundation of the world.

*Matt.* xxv. 34.

For it is your Father's good pleasure to give you the kingdom.

*Luke.* xii. 32.

## No. 12B.—SEMI-CHORUS (UNACCOMPANIED).

The fining pot is for silver, and the furnace for gold : but the Lord tryeth the hearts.

*Prov.* xvii. 3.

No. 13.—AIR.—*Soprano*.

These are they which came out of great tribulation, and have washed their robes, and made them white in the blood of the Lamb ; therefore are they before the throne of God, and serve Him day and night in His temple.

*Rev.* vii. 14, 15.

And they shall shine as the brightness of the firmament, and as the stars for ever and ever.

*Dan.* xii. 3.

No. 14.—DUET.—*Soprano and Contralto*.

They shall hunger no more, neither thirst any more; neither shall the sun light on them, nor any heat. And He that sitteth on the throne shall dwell among them. *Rev.* vii. 16, 15.

## No. 15.—QUARTET AND CHORUS.

*Treble and Contralto Voices.*

List ! the Cherubic host in thousand choirs  
Touch their immortal harps of golden wires,  
With those just spirits who wear victorious palms

Singing everlastingly devout and holy psalms.

*Milton.*

SOLO.—*Bass.*

And I heard the voice of harpers harping with their harps ; and they sung as it were a new song before the throne ; and no man could learn that song but they which were redeemed.

*Rev.* xiv. 2, 3.

## No. 16.—CHORUS.

Great and marvellous are Thy works, Lord God Almighty ; just and true are Thy ways, Thou King of Saints !

*Rev.* xv. 3.

To Thee all angels cry aloud, the Heavens and all the Powers therein. To Thee Cherubim and Seraphim continually do cry, Holy, holy, holy is the Lord of Hosts !

*Te Deum.*

Before the mountains were brought forth, or the earth and the world were made, Thou art from everlasting.

*Ps.* xc. 2.

Alleluia ! Amen.



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# The Holy City.

1

## Part I. Contemplation.

### Nº 1. Introduction.

A. R. GAUL.

Largo religioso. ( $\text{♩} = 40$ .)

Piano.

*pp*A Più mosso. ( $\text{♩} = 63$ .)\**mf**cresc.**dim.**f* Hns.

\*) A Dotted Minim to be a little faster than a Minim in  $\frac{2}{4}$  time.  
x 10696 r The text of this work may be had separately. 2

First system of the musical score. It features a piano (p) dynamic marking at the beginning and a crescendo (cresc.) marking towards the end. The music is written for piano with a treble and bass staff.

Second system of the musical score. It includes a forte (f) dynamic marking and a crescendo (cresc.) marking. The music continues with piano accompaniment.

Third system of the musical score. It introduces woodwind parts with markings for Clarinet (Cl.), Flute (Fl.), and Oboe (Ob.). The piano accompaniment continues.

Fourth system of the musical score. It adds a String (Str.) part and a section marked 'B'. The piano accompaniment features a crescendo (cresc.) marking.

Fifth system of the musical score. It includes a forte (f) dynamic marking and a piano (p) dynamic marking. The music continues with piano accompaniment.

Sixth system of the musical score. It includes a piano (p) dynamic marking and a decrescendo (dim.) marking. The music continues with piano accompaniment.

Seventh system of the musical score. It includes a piano (p) dynamic marking, a rallentando (rall.) marking, a forte (f) dynamic marking, and a section marked 'Tempo I.'. The music continues with piano accompaniment and includes a marking for Trombones (Tpts.).

First system of the musical score, featuring a grand staff with treble and bass clefs. It contains several measures with triplets and slurs, indicating a complex melodic and harmonic structure.

**C** Tempo II.

Second system, marked 'C' and 'Tempo II.'. It begins with a piano (*p*) dynamic. The system includes various musical notations such as slurs, accents, and dynamic markings like *cresc.* and *f*.

Third system, continuing the musical piece. It features dynamic markings such as *dim.* (diminuendo) and *cresc. f* (crescendo to forte).

Fourth system, showing further musical development with dynamic markings like *dim.* and *p*.

Tempo I.

**D**

Fifth system, marked 'D' and 'Tempo I.'. It includes dynamic markings such as *rall.* (ritardando), *Hns.* (sostenuto), and *pp con sordini.* (pianissimo with sostenuto).

Sixth system, featuring dynamic markings like *p* and *morendo.* (morendo).

Seventh system, concluding the page with dynamic markings like *rit.* (ritardando).

Nº 2. "No shadows yonder."  
Chorus, Tenor Solo and Quartet.

Andante con moto. (♩ = 88.)

Organ.

*p*

Ped.

(to end of Sym.)

*rall.*

*a tempo.*

Tpts.

SOPRANO.

No shadows yon - der! All light and song! Each day I won - der And

ALTO.

*p* TENOR.

No shadows yon - der! All light and song! Each day I won - der And

BASS.

*p*

*f*

*mf*

*p*

*f*

*mf*

*p* *mf* *p* **A**

say, "How long Shall time me sun-der From that dear throng?"

*p* *mf* *p*

say, "How long Shall time me sun-der From that dear throng?"

*p* *mf* *p* **A** *pizz.*

### Tenor Solo.

No weep-ing yon - der! All fled a - way!

While here I wan - der Each wea- y day, —

*ad lib.* *rall.*

And sigh as I pon - der My long, long stay.

*ad lib.* *rall.*

# Quartet.

No partings yon-der! Time and space nev-er A - gain shall sun-der, -

No partings yon-der! Time and space nev-er A - gain shall sun-der, -

Unaccompanied

*rit.*  
Hearts can-not sev-er: Dear - er and fond-er Hands clasp for ev - er.

*rit.*  
Hearts can-not sev-er: Dear - er and fond-er Hands clasp for ev - er.

*rit.*  
*rit.*

## B Chorus.

None want-ing yon - der! Bought by the Lamb,

None want-ing yon - der! Bought by the Lamb,

B

All ga-ther'd un - der The ev - er - green palm —

All ga-ther'd un - der The ev - er - green palm —

*ff* Loud as night's thun - der As - cends the glad psalm. *rall.* **C**

*ff* Loud as night's thun - der As - cends the glad psalm. *rall.*

*ff* Loud as night's thun - der As - cends the glad psalm. *rall.* **C** *a tempo.* *mf legato.*

*p* *cresc.* *rall.* *dim.* *p*



# No 3. "My soul is athirst for God."

(Air, Tenor.)

Andantino religioso. (♩ = 76.)

Voice.

Piano.

My soul is a-thirst for God, yea, e'en for the liv - ing

God, When shall I come, come - to appear be - fore the pres-ence of

*rall.*

*rall.*

**A**

God? My tears have been my meat day and

*a tempo.*

*Ad. \**

*Più mosso.*

night, My tears have been my meat day and night, While they  
have been my meat day and night.

dai - ly say un - to me, where, where is now thy God? while they

dai - ly say un - to me, where is now thy God,

*rit.* *Tempo I.*  
where is now thy God, where thy God? My soul is a-thirst for

**B** *mf*  
God, my soul is a-thirst for God; O bring me

out, out of my trou-ble. O bring thou

me out of my trou-ble, my troub - le,

*dim.* **C**

*rit.* *a tempo.*

My soul is a-thirst for God, yea, e'en for the liv - ing

*rit.* *a tempo.*

*rit.*

God; When — shall I come, come — to ap-pear be-fore the

*rit.*

*rit.*

pres - ence, the pres - ence of God?

*rit.* *a tempo.* *rall.*

# Nº 4. "At eventide it shall be light."

11

*Trio (Unaccompanied.)*

*Allegretto con moto. (♩ = 84.)*

*mf*

Soprano I. It shall come to pass that at e - ven - tide it

Soprano II. It shall come to pass that at e - ven - tide it

Contralto. It shall come to pass that at e - ven - tide it

*p*

shall be light, and sor - row and sigh - ing,

shall be light, and sor - row and sigh - ing,

shall be light, and sor - row and sigh - ing,

*mf*

sor - row and sigh - ing shall be no more, shall be no more, shall

sor - row and sigh - ing shall be no more, shall be no more, shall

sor - row and sigh - ing shall be no more, shall be no more, shall

*p*

be no more, sor - row and sigh - ing shall be no more, shall

be no more, sor - row and sigh - ing shall be no more, shall

be no more, sor - row and sigh - ing shall be no more, shall

*mf*

be no more, shall be no more, sor - row and sigh - ing shall

be no more, shall be no more, sor - row and sigh - ing shall

be no more, shall be no more, sor - row and sigh - ing shall

he no more,  
 he no more, the  
 he no more; for the form-er things have pass'd a-way, have  
 the form-er things have pass'd a-way, have  
 form-er things have pass'd a-way, pass'd a-way, have  
 pass'd a-way, the form-er things have  
 pass'd a-way, the form-er things have pass'd a-way, have  
 pass'd, have pass'd a-way, the form-er things have pass'd a-way, have  
 pass'd a-way, the form-er things have pass'd a-way, have  
 pass'd a-way, have pass'd a-way, a-way. It shall come to  
 pass'd a-way, have pass'd a-way, a-way. It shall come to  
 pass'd a-way, have pass'd a-way, a-way. It shall come to  
 pass that at e-ven-tide it shall be light, it shall, it shall be light.  
 pass that at e-ven-tide it shall be light, it shall, it shall be light.  
 pass that at e-ven-tide it shall be light, it shall, it shall be light.

*dim.* *rall.* *mf*  
*dim.* *rall.* *mf*  
*dim.* *rall.* *mf*  
*rall.* *p* *p* *dim.*  
*rall.* *p* *p* *dim.*  
*rall.* *p* *p* *dim.*

# Nº 5. "They that sow in tears."

13

Chorus.

Allegretto pastorale.

**Soprano.** *mf* They that sow in tears shall reap in joy, shall reap in joy, — they that

**Alto.**

**Tenor.**

**Bass.**

**Piano.** *mf* *Two beats to a bar.* Allegretto pastorale. (♩ = 72.)

*mf* sow in tears shall reap, shall reap in joy, shall reap in

*mf* They that sow in tears shall reap in joy, shall reap in

*mf* They that sow in tears shall reap in joy, shall reap in joy, shall reap —

*mf* They that sow in tears shall reap in joy, shall reap —

*mf*

joy, in joy, shall reap in joy, in joy, shall reap in

— shall reap in joy, shall reap, — shall reap in joy, shall reap —

shall reap in joy, in

**A** *p* joy, shall reap in joy, shall reap in

shall reap in joy, shall reap in joy, shall reap,

**A** joy,

joy, in joy, shall reap in joy, in joy, shall reap in

shall reap in joy, shall reap, shall reap in joy, shall reap,

shall reap in joy, in

*p* joy, shall reap in joy, shall reap in

shall reap in joy, shall reap in joy, shall reap in

joy,

joy, shall reap in joy: *B dim.* *p* he ——— that now go-eth

joy, shall reap in joy: *dim.* *p* he ———

*dim.* *B* *dim.* *p*

weep - ing. he that now go - eth weep - ing shall

—— that now go - eth weep - ing, he that now go - eth

*cresc.* *f* *dim.* *C* come a - gain re - joic - ing, re - joic - ing, *p*

*cresc.* *f* *dim.* he ———

weep - ing, shall come a - gain re - joic - ing,

*cresc.* *f* *dim.* *C* *p*



— that now go - eth weep - ing, he that now go - eth

he ——— that now go - eth weep - ing,

*p.*

weep - ing shall come a - gain re - joic - ing,

shall come a - gain re -

he that now go - eth weep - ing, weep - ing,

*cresc.*

*cresc.*

*cresc.*

shall come ——— re - joic - ing,

joic - ing, re - joic -

*f*

*D*  
*mf*

They that sow in tears shall reap in joy, shall reap in  
ing.

*dim.* *D*

joy, — they that sow in tears shall reap, shall reap in  
They that sow in tears shall reap in  
They that sow in tears shall reap in joy, shall reap in

*mf*

They that sow in tears shall reap in

*mf*

joy, shall reap in joy, in joy, shall reap in joy, in  
joy, shall reap, — shall reap in joy, shall reap, — shall reap in  
joy, shall reap, — shall reap in joy, shall reap, — shall reap in

*f*

joy, shall reap in joy, shall reap in

joy, shall reap in joy, shall reap in

joy, shall reap, shall reap in joy, shall reap in

joy, in joy, shall reap in joy, shall reap in

joy, shall reap in joy, shall reap in joy.

joy, shall reap in joy, shall reap in joy.

joy, shall reap in joy, shall reap in joy.

joy, shall reap in joy, shall reap in joy.

*\*) (Unaccompanied.)*

*mf* For God so lov-ed the world, so lov-ed the world, that He

*mf* that He gave His

*mf* For God so lov-ed the world,\* so lov-ed the world, that He

*mf*

*\*) A Crotchet in this movement to be a little slower than a Dotted Crotchet in the previous movement.*

gave His on - ly - be - got - ten Son, His on - ly - be - got - ten  
 on - ly - be - got - ten Son,  
 gave His on - ly - be - got - ten Son, His on - ly - be - got - ten

*cresc.* Son, that who - so - ev - er he - liev - eth, he - liev - eth in *f*  
*cresc.* Son, *cresc.* that who - so - ev - er he - liev - eth, he - liev - eth in *f*  
 that who - so - ev - er *f*

*pp* Him, should not per-ish, should not per-ish, but have ev - erlast-ing *f*  
*pp* Him, *pp* should not per-ish, should not per-ish, but have ev - erlast-ing *f*  
 should not per-ish, should not per-ish, *f*

life, ev - er - last - ing life, ev - er - last - ing life. For  
 life, ev - er - last - ing life, ev - er - last - ing life. For  
 life, ev - er - last - ing life, ev - er - last - ing life. For  
 life, ev - er - last - ing life,

*dim.* *f* *dim.* *f* *dim.* *f* *dim.* *f*

God sent not His Son — in - to the world to con-demn the world, to con-  
 God sent not His Son — in - to the world to con-demn the world, to con-  
 God sent not His Son — in - to the world to con-demn the world, to con-

*p* *p* *p*

demn the world; but that the world thro' Him might be sav - ed,  
 demn the world; but that the world thro' Him might be sav - ed,  
 demn the world; but that the world thro' Him might be sav - ed,

*cresc.* *ff* *cresc.* *ff* *cresc.* *ff* *cresc.* *ff*

that the world thro' Him might be sav - ed, but that the

that the world thro' Him might be sav - ed, that the world, that the

but that the

*dim.* *p* *ff*

world - thro' Him might be sav - ed, that the world thro'

Sav - ed,

world thro' Him might be sav - ed, that the world thro'

sav - ed,

Him might be sav - ed. God is love, is love.

Him might be sav - ed. God is love, is love.

Him might be sav - ed. God is love, — God is love, is love.

*dim.* *p* *pp*

## No 6. "Eye hath not seen."

\* Air (Contralto.)

**Voice.** *Largo religioso.* (♩ = 40.) *Andantino religioso* (♩ = 60.)

**Piano.** *Reeds.* *rull.*

Eye hath not  
seen, ear hath not heard, nei-ther have en-ter'd in - to the heart of  
man the things which God, which God hath pre - pard for them that  
love Him, for them that love Him; the things which God hath pre -

**B**

\*) An arrangement of this Air in the key of B♭ (Original) will be found at the end of this work.

## C Più mosso. (♩ = 88.)

pard, pre - pard for them that love Him.

For

He hath pre - pard — for them — a cit - y, whose

build - er and Mak - er is God, He hath pre -

pard, — pre - pard — for them a cit - y, whose



*rall.*

## D Tempo I.

build-er and Mak - er is God. Eye hath not seen,

hath not seen the things pre-pard for them that love Him.

## E Tempo II.

There re - main - eth, there - fore, a rest for the

peo - ple, the peo - ple of God; there - fore, fear, — there - fore,

fear, — lest an - y come short of it, there - fore,

fear, ——— there-fore, fear, ——— lest an - y come short of

it, lest an - y come short, come short of it. Eye hath not

*rit.* F Tempo I.

seen, ear hath not heard, nei - ther have en - ter'd

in - to the heart of man the things which God hath pre -

pard, pre - pard for them that love Him.

*rall.* *pp*

## Nº 7. "For thee, O dear, dear country."

Chorus.

Tempo moderato. (♩ = 100.)

Piano.



SOPRANO I. II.

*mf grazioso.*

For thee, O dear, dear coun-try, Mine eyes their vigils

ALTO.

Mine eyes their vigils

*rit.**mf grazioso.*

keep; For ver-y love, be - hold - ing Thy hap-py name, they weep. The

keep; For ver-y love, be - hold - ing Thy hap-py name, they weep. The

men-tion of thy glo-ry Is unc-tion to the breast, And med'-cine in

men-tion of thy glo-ry Is unc-tion to the breast, And med'-cine in

## TENOR I. II.

## BASS.

*f* *rall.* *f*

sick - ness, And love, and life, and rest. O one, O on - ly

sick - ness, And love, and life, and rest.

*f* *rall.* *f* *Horns.* *f* *An octave lower.*

*p* *f* *p* *f*

man-sion! O Par-a-dise of joy! Where tears are ev-er ban-ish'd, And

O Par-a-dise of joy! Where tears are ev-er ban-ish'd, And

*p* *f*

*mf* *f* *mf* *f*

smiles have no al-loy; The Lamb is all thy splendor; The Cru-ci-fied thy

smiles have no al-loy; The Lamb is all thy splendor; The Cru-ci-fied thy

*mf* *f*

*mf* *cresc.* *f* *rall.*

praise, His laud and ben-e - dic - tion Thy ran-son'd peo-ple raise.

*mf* *cresc.* *f* *mf* *rall.*

praise, His laud and ben-e - dic - tion Thy ran-son'd peo-ple raise.

*mf* *cresc.* *f* *rall.*

**SOPRANO.**  
With jas - per - glow thy bul-warks, Thy streets with em' - ralds

**ALTO.**

**TENOR.**  
With jas - per glow thy bul-warks, Thy streets with em' - ralds

**BASS.**

blaze; The sar-dius and the to - paz U - nite in — thee their

blaze; The sar-dius and the to - paz U - nite in — thee their

rays; Thine age - less walls are bond - ed With am - e - thyst un -

rays; Thine age - less walls are bond - ed With am - e - thyst un -

priced; The Saints build up its fab - ric, And the cor - ner - stone is

priced; The Saints build up its fab - ric, And the cor - ner - stone is

*rit.* *ff*

*rit.* *ff*

*rit.* *ff*

*a tempo.* *rall.*

Christ.

*a tempo.* *rall.*

Christ.

*a tempo.* *rall.*

*a tempo.* *rall.*

*Attacca N° 8.*

## No 8. "Thine is the kingdom."

H Allegro vivace. Chorus.

Soprano. *f* Thine is the king-dom for ev - er and ev - er,

Alto. *f* Thine is the king-dom for ev - er and ev - er,

Tenor. *f* Thine is the king-dom for ev - er and ev - er,

Bass. *f* Thine, Thine is the kingdom for ev - er and ev - er,

Piano. *f* H Allegro vivace. ( $\text{♩} = 120.$ )

*ff* Thine is the king-dom for ev - er and ev - er, Thine, O

*ff* Thine, Thine, O

*ff* Thine is the king-dom for ev - er and ev - er, Thine, O

*ff* Thine, Thine is the king-dom for ev - er, Thine, Thine, O

Lord, is the king-dom for ev - er, Thine, O Lord, is the

Lord, is the king-dom for ev - er, Thine, O Lord, is the

for ev - er,

king - dom for ev - er.

king - dom for ev - er.

*f* I have look - ed for Thee that I

I have look - ed for Thee, that I

might be - hold Thy pow'r and glo - ry, I have look - ed for Thee, have

might be - hold Thy pow'r and glo - ry, Thy pow'r and glo - ry, Thy pow'r and

look - ed for Thee, for Thee, for



I have look - ed for Thee that I might be-hold Thy pow'r and  
 glo-ry, have look - ed for Thee, have look - ed for  
 Thee, have look - ed for Thee, have look - ed for

I have look - ed for Thee, that I might behold Thy pow'r and  
 glo-ry, have look - ed for Thee, that I might — be -  
 Thee, have look - ed for Thee, — that I might — be -

**K** *ff*  
 glo - ry, Thy pow'r and glo - ry, Thy pow'r and glo - ry,  
 hold *ff*  
 hold Thy pow'r and glo - ry, Thy pow'r and glo - ry,

**K** *ff*



that I might be - hold Thy pow'r, Thy pow'r and glo-ry, Thy  
 hold Thy pow'r, *ff*  
 glo-ry, Thy pow'r and glo-ry, *ff* Thy pow'r and glo-ry, Thy  
 hold Thy pow'r, Thy pow'r, *ff*

*M*  
 pow'r and glo-ry: Thine, Thine is the king-dom for ev - er and  
 pow'r and glo-ry: Thine, Thine is the king-dom for ev - er and  
*M*

ev - er, Thine is the king-dom for ev - er and ev - er,  
 Thine,  
 ev - er, Thine is the king-dom for ev - er and ev - er,  
 ev - er, and ev - er, Thine,

*ff*

Thine, O Lord, is the king-dom for ev - er, Thine, O Lord, is the

*ff*

Thine, O Lord, is the king-dom for ev - er, Thine, O Lord, is the

*ff*

king-dom for ev - er, I have look-ed for Thee, I have look-ed for

king-dom for ev - er, I have look-ed for Thee, I have look-ed for

*N*

Thee that I might be - hold, that I might be - hold Thy pow'r, Thy

Thee that I might be - hold, that I might be - hold Thy pow'r, Thy

*N*

pow'r and glo - ry, Thine, Thine, ——— O Lord, ——— is the king -

Thine, O Lord, Thine, O Lord, Thine, O

pow'r and glo - ry, Thine, Thine, O Lord, Thine, O Lord, Thine, O

- dom, the kingdom for ev - er, for ev - - er, for ev -

Lord, is the kingdom for ev - er. *ff*

Lord, is the kingdom for ev - er, for ev - - er, for ev -

er, for ev - - er. ———

er, for ev - - er. ———

*ff*

Part II.  
No. 9. "Adoration."

37

Allegretto con moto. (♩ = 112.)

Piano.

10696

This page contains seven systems of musical notation for a piano piece. The key signature is three sharps (F#, C#, G#). The notation includes treble and bass staves with various musical elements:

- System 1:** Treble staff has chords; bass staff has a scale-like line with "L.H." marking and asterisks.
- System 2:** Treble staff has chords; bass staff has a scale-like line with "L.H." marking and asterisks.
- System 3:** Treble staff has chords; bass staff has a scale-like line with "L.H." marking and asterisks.
- System 4:** Treble staff has chords; bass staff has a scale-like line with asterisks.
- System 5:** Treble staff has chords; bass staff has a scale-like line with asterisks.
- System 6:** Treble staff has chords; bass staff has a scale-like line with asterisks. A "D" marking appears above the treble staff.
- System 7:** Treble staff has chords; bass staff has a scale-like line with asterisks.

Dynamic markings include "f" (forte) in the sixth system. The notation uses various symbols including asterisks, "L.H.", and "D".

This page contains seven systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical elements:

- System 1:** Features a treble staff with a series of chords and a bass staff with a melodic line. A dynamic marking of *ff* is present.
- System 2:** Includes a treble staff with a melodic line and a bass staff with a melodic line. A dynamic marking of *f* is present. The tempo marking *a tempo.* is written above the treble staff.
- System 3:** Features a treble staff with a series of chords and a bass staff with a melodic line. A dynamic marking of *f* is present.
- System 4:** Includes a treble staff with a series of chords and a bass staff with a melodic line. A dynamic marking of *f* is present.
- System 5:** Features a treble staff with a series of chords and a bass staff with a melodic line. A dynamic marking of *f* is present.
- System 6:** Includes a treble staff with a series of chords and a bass staff with a melodic line. A dynamic marking of *p* is present. The tempo marking *a tempo.* is written above the treble staff.
- System 7:** Features a treble staff with a series of chords and a bass staff with a melodic line. A dynamic marking of *pp* is present.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 39 in the top right corner.



## Nº 10. A New Heaven and a New Earth.

*Solo (Bass) and Choral Sanctus. \*)*

Voice. *ad lib.*

ThussaiththeLord, Be-hold I cre-ate new heav'ns and a newearth,

Piano. *f*

Trump.

*Larghetto. (♩ = 58.)*

*mf*

and the for-mer shall not, shall not be re-mem-ber'd, the  
the for-mer

for-mer shall not, shall not be re-mem-ber'd nor come in-to mind, nor  
the for-mer

*Arit. a tempo f*

come in-to mind, the for-mer shall not come in-to mind. But be ye

*Arit. a tempo*

*rit.*

\*) The Choral Sanctus to be sung at a distance from the Orchestra by a small Choir

glad and re-joice for—ev—er in that which I cre—ate: for, be—

hold, I create, be—hold, I create Je—ru—sa—lem a re-joicing, and her

peo—ple a joy, Je—ru—sa—lem a re-joicing, and her peo—ple a joy.

And I

saw a new heav'n and a new earth, for the first heav'n and earth were pass'd a—

*p* *rit. D ad lib.*

way, were pass'd a - - way, and I saw the Ho-ly-

*p* *rit. ad lib.*

**Chorus.**  
*Slowly. pp*

**SOPRANO.** Ho - ly, Ho - ly, Ho - ly, Lord of Hosts:

**ALTO.** *pp* Ho - ly, Ho - ly, Ho - ly, Lord of Hosts:

**TENOR.** *pp* Ho - ly, Ho - ly, Ho - ly, Lord of Hosts:

*rit.* **Tutti. pp** Ho - ly, Ho - ly, Ho - ly, Lord of Hosts:

Cit - y, new Je - ru - sa lem. *Slowly. (♩=40.)*

*rit. pp*

*rit. \**

*rit.* Ho - ly, Ho - ly, Ho - ly, is the Lord of Hosts.

*rit.* Ho - ly, Ho - ly, Ho - ly, Lord of Hosts.

*rit.* Ho - ly, Ho - ly, Ho - ly, is the Lord of Hosts.

*rit.* **Tempo I.**

**E** Solo. *rit. a tempo.*

And I heard a great voice out of Heav'n say-ing, Be-

*a tempo.*

*rit. f*

*rit. A little slower. p*

hold the tab-er-na-cle of God is with men, and He will dwell with them and

*rit. A little slower.*

*mf rit.*

they shall be His peo-ple, and God shall be with them, and be their God.

*mf rit.*

**F** Faster. (♩ = 62.)

*mf*

And God shall wipe a-way all tears from their eyes, and there shall be—

*mf*

no more death, neither sorrow, nor crying, nor any more pain, nor

**Chorus.**  
**G Slowly.**  
**SOPRANO.** *pp* Ho - ly, Ho - ly,  
**ALTO.** *pp* Ho - ly, Ho - ly,  
**TENOR.** *pp* Ho - ly, Ho - ly,  
**Tutti.** *rit.*  
 an-y more pain, for the for - mer things have pass'd a - way.

**G Slowly.** ( $\text{♩} = 40.$ ) *pp*

*rit.*  
 Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts.  
*rit.*  
 Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly, Lord of Hosts.  
*rit.*  
 Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts.  
**Solo.** *f*  
**Tempo I.**

saw al - so the Lord, sit - ting up - on a Throne,

high and lift - ed up, and His train fill - ed the Tem - ple.

**H** *a tempo.*  
A - bove it stood the Ser a - phim, and *cresc.*

*riten.*  
one cried un - to an - oth - er and said:

Basses and Tenors of Chorus to sing in unison with Solo Bass.

Slowly. (♩ = 40.)

*f* Ho - ly, Ho - ly, Ho - ly, Lord of Hosts: Ho - ly, Ho - ly,

*rit.*

I Tempo I. (♩ = 58.)

Ho-ly is the Lord of Hosts.

Harp.

*rit.* \* *Tempo* \*

*rit.* *a tempo.*

\* *Tempo* \*

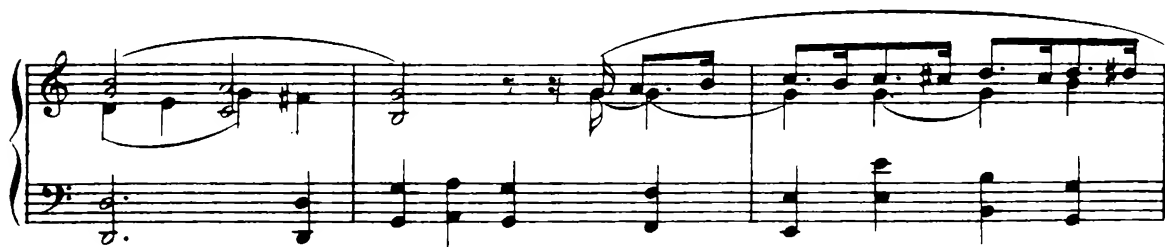
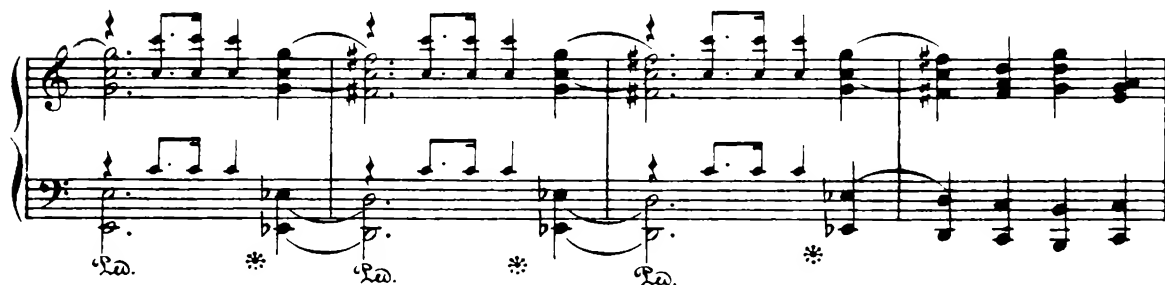
No. 11a "Let the Heavens Rejoice."

47

*Chorus for a Double Choir.*

*Allegro maestoso. (♩ = 120.)*

Piano.





**Soprano.**  
**Alto.**  
**Tenor.**  
**Bass.**

**CHORUS I.**

**Soprano.**  
**Alto.**  
**Tenor.**  
**Bass.**

**Piano.**

**Drums.**

**heav'ns re-joice, re-joice, re-**  
**heav'ns re-joice, re-joice, re-**  
**let the heav'ns re-joice,**  
**glad, the heav'ns re-joice, let the heav'ns,**  
**glad, the heav'ns re-joice, let the heav'ns,**

joyce, re - joice, and let the earth be

joyce, re - joice, and let the earth, the earth be

and let the earth be

let the heav'ns re - joice, and let the earth be

re - joice, and let the earth be

let the heav'ns re - joice, and let the earth be

re - joice, and let the earth, be

glad. let the

glad. let the

glad, let the heav'ns be glad,

glad, let the heav'ns re - joice, re - joice,

glad, let the heav'ns rejoice, and let the earth be glad,

glad, the heav'ns, the heav'ns re - joice,

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heav'ns re-joyce, and let the earth be glad, let the

heav'ns re-joyce, the heav'ns re-joyce,

heav'ns re-joyce, the heav'ns re-joyce, let the

re-joyce, let the heav'ns re-joyce,

let the heav'ns re-joyce,

earth be glad, re-joyce, and let the earth be

earth be glad, re-joyce, and let the earth be

let the heav'ns re-joyce, and let the earth be

let the heav'ns re-joyce, and let the earth be

**B**

glad, let the sea

glad, let the sea

glad, let the sea make a

glad, let the sea make a

**B**

make a noise, and all that there - in is, let the

make a noise, and all that there - in is, let the

noise, and all that there - in is,

noise, and all that there - in is,

sea make a noise, and all that there-in

sea make a noise, and all that there-in

*f* let the sea make a noise, and all that there-in

*f* let the sea make a noise, and all that there-in

*R. H.*

is, *f* let the sea make a noise, and

is, *f* let the sea make a noise, and

is, *f* let the sea make a noise, and

is, *f* let the sea make a noise, and

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all that there - in is, and all that there - in

all that there - in is, and all that there - in

is, and all that there - in is, the sea, and

is, and all that there - in is, the sea, and

*ff* all that there - in is. *C*

*ff* all that there - in is.

*ff* all that there - in is: Let the heav'ns re - joice, and let the

*ff* all that there - in is.

*ff* all that there - in is:

*ff* all that there - in is: Let the heav'ns re - joice, and let the

*ff* *f*

## Both Choris.

Let the heav'ns re - joice, and let the earth, let the earth be -

earth, let the earth be - glad, let the heav'ns re-joice, and let the earth be

Let the heav'n's re - joice, and let the earth, let the earth be -  
 glad, let the heav'n's re - joice, and the earth be glad, let the earth be  
 glad, the earth be glad, and let the earth, let the earth be  
 let the heav'n's re - joice, and let the earth, let the earth be -  
 glad, let the heav'n's re - joice, the heav'n's re -  
 glad, let the heav'n's re - joice, and let the earth, let the earth be  
 glad, let the heav'n's re - joice, the heav'n's re -  
 glad, let the heav'n's re - joice, let the earth be glad,  
 joice, let the heav'n's re - joice,  
 glad, let the heav'n's re - joice, let the heav'n's re -  
 joice, let the heav'n's, let the heav'n's re - joice, let the



let the heav'ns re - joice, and let the\_

joice, the heav'ns re - joice, and let the\_ earth, the earth be\_

heav'ns re - joice, let the earth\_ be

let the heav'ns re - joice, and let the\_ earth, and\_ let the earth, the

earth be glad, and\_ let the earth be\_ glad, the\_ earth, the\_ earth\_

glad,

glad, let the heav'ns re - joice, and let the

earth be\_ glad,

\_ be glad, let the heav'ns re - joice, and let the\_ earth, let the earth be\_

let the heav'ns re - joice,

earth be glad, let the heav'ns re - joice, the heav'ns re -

let the  
glad, let the heav'n's re - joice, the heav'n's, let the heav'n's re -  
let the heav'n's re - joice and let the earth, the earth be - glad, the  
joice, let the heav'n's re - joice, re - joice, the heav'n's re - joice,

heav'n's, the heav'n's re - joice. let the heav'n's re -  
joice, and let the earth, the earth be - glad,  
earth be glad, the earth be - glad, let the heav'n's re -  
heav'n's, the heav'n's re - joice. let the heav'n's re -  
joice, and let the earth, the earth be - glad,  
earth be glad, the earth be - glad, let the heav'n's re -

joice, let the heav'n's re - joice, let the earth be glad, let the heav'n's re - joice, and  
let the heav'n's let the  
joice, let the heav'n's re - joice re - joice, let the heav'n's re - joice, and let the  
let the earth be glad, let the earth be glad, and let the

[illegible]

heav'ns re - joice, let the heav'ns and let the  
 heav'ns re - joice, and let the  
 heav'ns re - joice, let the heav'ns, let the heav'ns re - joice,  
 heav'ns re - joice, and let, let the heav'ns re -

**E**

earth be glad, the  
 earth, let the heav'ns re - joice, let the earth be  
 let the earth be glad, let the heav'ns re - joice,  
 joyce, and let the

*rall.* earth be glad, let the  
*rall.* glad, let the earth be glad, *a tempo.*  
 let the earth be glad, be glad, let the *a tempo.*  
 earth be glad, *rall.* *ff* *a tempo.*

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# No 11<sup>b</sup> "To the Lord our God."

61

*Air, (Tenor.)*

*Andante religioso*

Voice. *mf* To the Lord our

Piano. *mf* *dim. rall.* *a tempo.*

God, to our God be-long mercies and for-give-ness-es, and for-

give-ness-es, to our God be-long mercies and for-

give-ness-es, to our God be-long mer-cies

*mf* *cresc.*

For like as a fa - ther pit - i - eth his

*mf* *dim.* *mf* *p*

children, e - ven so is the Lord merci - ful to them that fear Him:

*mf* *p*

For like as a fa - ther pit - i - eth his

*mf* *p*

children, e - ven so is the Lord merci - ful to them that fear Him,

*mf* *f* *p*

mer - ci - ful to them that fear Him, to them that fear,

*mf* *p*

*mf* Him, to them, to them that fear— Him. *rit. dim.* *a tempo.*

is merciful

*mf* *rit. dim.* *a tempo.* *mf*

To the Lord— our God, to our

*f*

God belong mercies, and— for - give - nesses, and— for - give - nesses,

To our God be - long mer - cies, and— for -

give - ness - es, and— for - give - ness - es. *rall.* *a tempo.*

*a tempo.* *dim.* *rall.*



## No 12a "Come, ye Blessed!"

Air, (Contralto.)

**Voice.** *ad lib.* *p* **Andantino.** (♩ = 66.)

Then shall the king say, Come, come. Come, ye

**Piano.** *ad lib.* *p* *legato.*

bless-ed, ye bless-ed of My Fa-ther, in-

her-it the king-dom, in-her-it the

king-dom pre-par'd for you, for you

from the foun-da-tion, the foun-

*cresc.* *f*

da - tion of the world, in - her - it the

king - dom, in - her - it the king - dom, pre -

par'd \_\_\_\_\_ for you, be - fore the foun - da - tion of the

*rall.*

*a tempo.*

world, in - her - it the king - dom, in -

*a tempo.*

her - it the king - dom, pre - par'd \_\_\_\_\_ for

*rall.* **B Più mosso.** (♩ = 112.)

you\_ be-fore the foun - da - tion of the world. Yea, it

is your Fa - ther's good pleas-ure to

give, to give you the king-dom, the king - dom pre -

par'd, pre - par'd for you: come,

come, come, come,

*p* *mf* *rall.* *cresc.* *p*

*dim.* **C Tempo I.**

Come, ye bless-ed, ye bless-ed of my

Fa-ther, in-her-it the king-dom, the kingdom prepar'd for

you, come, ye bless-ed, come, ye bless-ed, in-her-it the kingdom pre-

par'd for you from the foun-da-tion of the world.

*colla voce.* *a tempo. legato.*

*rull.*

No 12b "The fining pot is for silver"  
*Semi-Chorus. (Unaccompanied.)*

*Tempo moderato.*

**Soprano.** *mf* The fin - ing pot is for sil - ver, and the *p*

**Alto.** *mf* The fin - ing pot is for sil - ver, and the *p*

**Tenor.** *mf* The fin - ing pot is for sil - ver, and the *p*

**Bass.** *mf* The fin - ing pot is for sil - ver, and the *p*

**Piano.** *mf* *Tempo moderato. (♩ = 88.)* *p*

*mf* fur - nace for gold, the fin - ing pot is for sil - ver, and the *p*

*mf* fur - nace for gold, the fin - ing pot is for sil - ver, and the *p*

*mf* fur - nace for gold, the fin - ing pot is for sil - ver, and the *p*

*mf* fur - nace for gold, the fin - ing pot is for sil - ver, and the *p*

*f* fur - nace for gold; but the Lord tri - eth the hearts, the

*f* fur - nace for gold; but the Lord tri - eth the hearts, the

*f* the hearts,

Lord tri-eth the hearts, the Lord, the— Lord tri-eth, tri-eth the  
 the Lord, tri-eth, tri-eth the  
 Lord tri-eth the hearts, the Lord, the— Lord tri-eth, tri-eth the  
 the Lord, tri-eth, tri-eth the

*dim.*

hearts. The fin-ing pot is for sil-ver, the fur-nace for  
 The fin-ing pot is for sil-ver, the fur-nace for  
 hearts. The fin - - ing for sil - ver, the fur - nace for

*p* *cresc.*

gold, The fin-ing pot is for sil-ver, and the fur-nace for  
 gold, The fin-ing pot is for sil-ver, and the fur-nace for  
 gold, The fin-ing pot is for sil-ver, and the fur-nace for

*rall.* *f a tempo.*

gold; but the Lord, but the Lord tri - eth the

gold; but God the Lord tri - eth the

gold; but God the Lord tri - eth the

*p*

hearts, but the Lord, but the Lord tri - eth the hearts.

hearts, but God the Lord tri - eth the hearts.

hearts, but God the Lord tri - eth the hearts.

*pp* *dim. e rall.*

*pp* *dim. e rall.*

*pp* *dim. e rall.*

*pp* *dim. e rall.*

*pp* *dim. e rall.*

# No 13. "These are they which came?"

71

*Air, (Soprano.)*

*Ad lib.* *rit.*

Voice. These are they, these are they which came out of great tribu - lation,

Piano. *Ad lib.* *rit.*

*Andantino. (♩ = 60.)*

*a tempo.*

these are they — which came out of great trib - u - la - tion,

*a tempo.*

these are they which came — out of great trib - u - la - tion,

*rit.* *a tempo.*

and have wash'd, have wash'd their

robes, and make them white in the blood of the



## A

Lamb, and have wash'd their robes;

these, these are they, there-fore,

*accel.* *Più mosso. (♩ = 88.)*

*cresc. accel.* *f*

are they be-fore the throne of God, and serve Him day and night in His

*sostenuto.* *rit.* *dim.*

*sostenuto.* *dim.*

Tem - ple. And they shall shine as the

*p* *u tempo.* *f*

*p* *u tempo. cresc.* *f*

bright - ness of the firm - a - ment, and as the stars, the

*cresc.* *f*

**B**

stars for\_ ev - er, for ev - er and ev - er, for

ev - er and ev - er, Shine for\_

ev - er and ev - er, for\_ ev - er and ev - er, they shall

*sostenuto.*

shine for\_ ev - er, shine for\_

*rit. a tempo. rit. C Tempo I.*

ev - er. These are they\_ which

*rit. a tempo, sostenuto. rit.*

came out of great trib - u - la - tion, these are they which

came out of great trib - u - la - tion,

*rit.* *a tempo.*

*rit.* *a tempo.*

and have wash'd, have wash'd their robes, and made them

*a tempo.*

white in the blood of the Lamb, these are

*p*

*rit.*

they, these are they!

*pp rit.* *a tempo.*

*R. H.*

## Nº 14. "They shall hunger no more"

*Duet.**Allegretto.*

Soprano. *Allegretto.* They shall hun - ger no more, they shall

C'Alto.

Piano. *Allegretto. (♩ = 108.)*

hun - ger no more,

They shall hun - ger no more, they shall hun - ger no

Nei-ther shall they thirst an - y - more, not thirst,

more, Nei-ther shall they thirst an - y - more, not thirst,

*A p*

Nei-ther shall they thirst an - y - more, not thirst,

Nei-ther shall they thirst an - y - more, not thirst,

*p*

They shall hun - ger no more, shall hun - ger no

They shall hun - ger no more, shall hun - ger no

*legato*

more, shall hun - ger no more, nei - - ther\_

more, shall hun - ger no more, nei - - ther\_

thirst, nei - ther shall the\_ sun light on them, an - y -

thirst, nei - ther shall the\_ sun light on them, an - y -

more, nor an - y\_ heat, nor an - y\_

more, nor an - y\_ heat, nor an - y\_

*rall.* **B** *u tempo.*

heat, nor an - y heat. *rall.* *u tempo.*

heat, nor an - y heat. **B** *u tempo.* And He that sit - teth

And He that sit - teth on the throne shall


on the throne,

dwell a-mong them, shall dwell a-mong them,

shall dwell a-mong them, shall

And He that sit - teth on the throne,

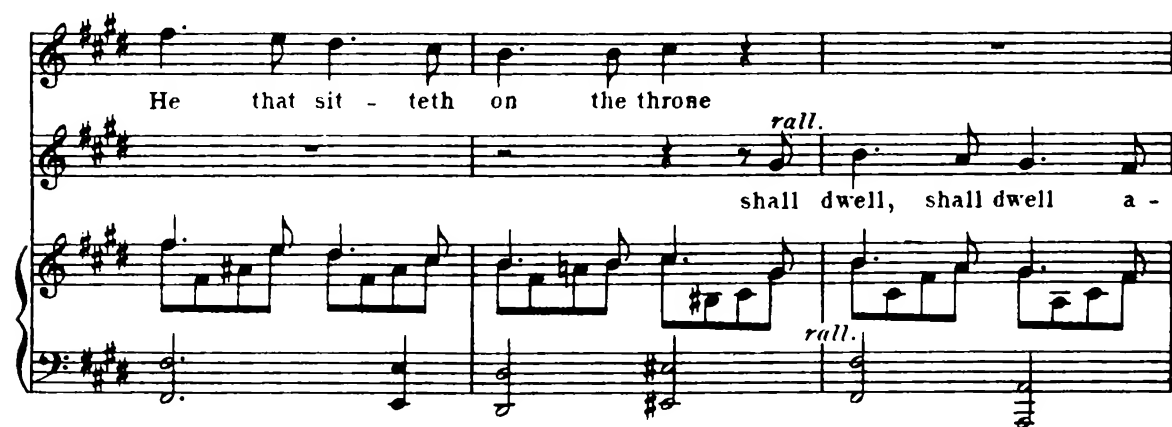
dwell a-mong them, shall



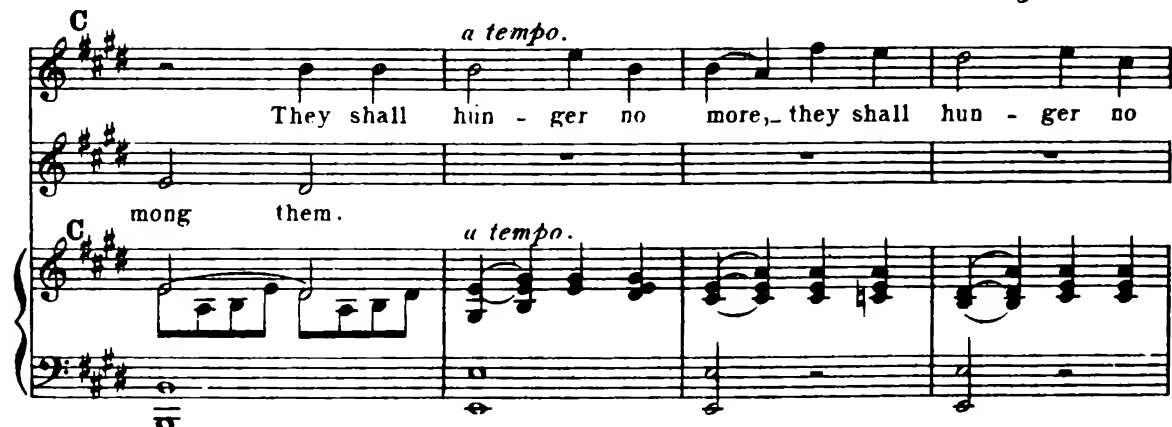
shall dwell a-mong them,  
dwell, shall dwell a - mong them, shall



shall dwell a-mong them, And  
dwell a-mong them, shall dwell a-mong them,



He that sit - teth on the throne *rall.*  
shall dwell, shall dwell a - *rall.*



*a tempo.*  
They shall hun - ger no more, - they shall hun - ger no  
*a tempo.*  
mong them.

more,

They shall hun - ger no more, - they shall hun - ger no

nei - ther shall — they thirst, shall they thirst an - y

more, nei - ther shall they thirst, shall they thirst an - y

more, nei - ther shall — they thirst an - y

more, nei - ther shall — they thirst an - y

*rall.*

*rall.*

*rall.*

more.

more.

*u tempo.*

*La* \* *La* \* *La* \* *La* \* *La* \* *La*



No 15. { "List! the cherubic host" *Quartet and Chorus.* +  
 "I heard the voice of harpers." *Bass Solo.*

*Moderato con grazia.* (♩ = 120.)

Piano.

A

Quartet.  
 SOPRANO I.

SOPRANO II.

CONTRALTO I.

CONTRALTO II.

List! the cher - u - bic host, in

List! the cher - u - bic host, in

*mf* *cresc.*  
 thou - sand choirs, Touch their im-mor-tal harps of  
*mf* *cresc.*  
 thou - sand choirs, Touch their im-mor-tal harps of  
*mf* *cresc.*

*p* *f*  
 gold - en wires, With those just spir - its that  
*p* *f*  
 gold - en wires, With those just spir - its that  
*p* *f*

*mf*  
 wear vic-to-rious palms, Sing - ing ev - er - last - ing - ly de -  
*mf*  
 wear vic-to-rious palms, Sing - ing ev - er - last - ing - ly de -  
*mf*

*mf* *rit. e dim. a tempo.*

vout, de-vout and Ho - ly psalms.

*mf* *rit. e dim. a tempo.*

vout, de-vout and Ho - ly psalms.

*mf* *rit. a tempo.* *dim.*

**B** *p*

ℳ. \* ℳ. \*

ℳ. \* ℳ.

*cresc.*

\* ℳ. \* ℳ. \* ℳ. \*

*dim.* *dim.*

ℳ. \* ℳ. \*

## Chorus.

SOPRANO I.

C *p*

SOPRANO II.

List! the cher-u-bic host, in

CONTRALTO I.

*p*

CONTRALTO II.

List! the cher-u-bic host, in

*And.*

thou - sand choirs

*mf*

Touch their im-mor-tal harps of

*cresc.*

thou - sand choirs

*mf*

Touch their im-mor-tal harps of

*cresc.*

gold - en wires,

*p*

With those just spir - its that

gold - en wires,

*p*

With those just spir - its that

wear vic-tor-ious palms, Sing - ing ev - er - last - ing - ly de -

wear vic-tor-ious palms, Sing - ing ev - er - last - ing - ly de -

*mf*

vout, de-vout and Ho - ly psalms.

vout, de-vout and Ho - ly psalms.

*mf* rit. e dim. **D** a tempo.

*mf* rit. e dim. a tempo.

*mf* a tempo. **D** rit. e dim.

## Bass Solo.

And I heard the voice of harp - ers,

harp - ing with their harps, And they sang —

as it were a new song, before the throne, be-fore the

throne, And no man could learn that song, —

but

they, but they — which were re - deemed, —

*cresc.* *dim.* *rall.*

*E u tempo.*

they which were re - deemed.

**Soprano Solo.****Bass Solo.**

I heard the voice of harp-ers,

*p* SOPRANO I.*p* List! the cher-u-bic host,*mf*

list! the cher-u-bic host touch

*p* SOPRANO II.*p* List! the cher-u-bic host,*mf*

list! the cher-u-bic host touch

*p* CONTRALTO.

their harps, their harps of gold-en

harp - ing with their harps, —

their im-mor-tal harps of gold-en wires, —

their im-mor-tal harps of gold-en wires, —

wires, touch

I heard the voice \_\_\_\_ of harpers,

List! the cher-u-bic host, list! the cher-u-bic host touch

List! the cher-u-bic host, list! the cher-u-bic host \_\_\_\_ touch

their im-mor-tal harps of gold-en wires, of gold-en

harp - ing with their harps, of harp - ers \_\_\_\_

their im-mor-tal harps of gold-en wires, their harps of gold-en

their im-mor-tal harps of gold-en wires, their harps, their



*a tempo.* *p rall.* *a tempo.*

wires, of gold - en wires.

*a tempo. p* *rall.* *a tempo.*

harp - ing, harp - ing with their harps.

*a tempo. pp* *rall.* *a tempo.*

wires, of gold - en, gold - en wires.

*a tempo. pp* *rall.* *a tempo.*

wires, of gold - en wires.

*a tempo. pp* *rall.* *a tempo.*

wires, of gold - en wires.

*a tempo.* *rall.* *a tempo.*

Empty musical staves for piano accompaniment.

*Chorus.*

*Allegro con brio.*

Soprano.

Great and marv'lous are Thy works, Lord God,

great and marv'lous

Alto.

Thy works,

Tenor.

Great and marv'lous are Thy works, Lord God,

great and marv'lous

Bass.

Thy works,

Piano.

*Allegro con brio. (♩ = 132.)*

are Thy works, Lord God, mar-v'lous are Thy works, Al -  
Lord God,  
are Thy works, Lord God, mar-v'lous are Thy works, Al -  
Lord God,

might - y God, Thy works, Al - might - y God, mar-v'lous are Thy  
might - y God, Thy works, Al - might - y God, mar-v'lous are Thy  
Al - might - y God, are Thy

works, mar-v'lous are Thy works, just and true are Thy ways, Thou King of

works, mar-v'lous are Thy works, just and true are Thy ways, Thou King of

are Thy

saints, mar-v'lous are Thy works, mar-v'lous are Thy works, just and

saints, mar-v'lous are Thy works, mar-v'lous are Thy works, just and

are Thy works, are Thy

true are Thy ways, Thou King of saints.

true are Thy ways, Thou King of saints.

B

B

Great and mar-v'lous are Thy works, Lord God,  
 Lord God,  
 Great and mar-v'lous are Thy works, Lord God,  
 Lord God,  
 great and mar-v'lous are Thy works, Lord God, mar-v'lous are Thy  
 Lord God,  
 great and mar-v'lous are Thy works, Lord God, mar-v'lous are Thy  
 Lord God,  
 works, Al-might-y God, Thy works, Al-might-y God,  
 works, Al-might-y God, Thy works, Al-might-y God,  
 Thy works, Thy works, Lord God, A-men, Al-le-

*cresc.*

*f*

*C*

*C*

A - men, Al - le - lu - ia, A - men  
 - men, A - - men, Al - le - lu - ia, A - men, A -  
 Al - le - lu - ia, Al - le - lu - ia, A - men, A -

[illegible]

*cresc.*

men, A - men, A - men.

*cresc.*

men, A - men.

*cresc.*

A - men, A - men, A -

A - men, A - men, A -

*cresc.*

*f*

Al - le - lu - ia, A - men, A - men, A - men,

*f*

Al - le - lu - ia, A - men, A -

*f*

men, Al - le - lu - ia, A - men,

*f*

men, A - men, Al - le - lu - ia, A - men, A -

A - men, Al - le - lu - ia, A - men, A - men.

men, Al - le - lu - ia, A - men, A - men, A -

- men, A - men, A - men, A -



First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: A - - men, Al - le - lu - ia, A - men, A - - men, Al - le - lu - ia, A - - men, Al - le - lu - ia, A - - men.



Second system of the musical score. The lyrics continue: men, A - - men, A - - men, A - - men, Al - le - men, A - - men, A - - men, A - - men, A - - men, Al - le - - men, A - - men.



Third system of the musical score. The lyrics continue: A - men, A - men, Al - le - lu - ia, A - lu - ia, A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, Al - le - lu - ia, A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, Al - le - lu - ia, A - men, A - men, Al - le - lu - ia, A -

men, A - men, Al - le - lu - ia, A - men, A - men, **D**

ia, A - men, Al - le - lu - ia, A - men, A - men,

ia, A - men, Al - le - lu - ia, A - men, A - men, A - men, Al - le -

men, A - men, Al - le - lu - ia, A - men, A - men, **D** men,

A - men, Al - le - lu - ia, Al - le - lu - ia, A - men, A - men,

A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, A - men,

lu - ia, A - men, A - men, Al - le - lu - ia, A - men, Al - le -

men, A - men,

A - men, A - men, A - men, Al - le - lu - ia, A -

A - men, Al - le - lu - ia, Al - le - lu - ia, A - men, A - men. **E**

A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, A - men.

lu - ia, A - men, A - men, A - men, A - men.

men, A - men, A - men, A - men, A - men. **E**

Tpts.



Solo Voices. (*Unaccompanied.*)

To Thee all An-gels cry a - loud. Mar - vel - lous are Thy

Mar - vel - lous are Thy

works, Lord God, The Heav'ns, and all the Pow'rs there - in. Mar - vel - lous

works, Lord God, Mar - vel - lous

are Thy works, Lord God, To Thee Cher-u - bim and Se - raph - im.

are Thy works, Lord God,



## G Tempo I.

Hosts. Be-fore the moun-tains were brought  
Be-fore the moun-tains were brought

## G Tempo I.

*p* *cresc.* *f*

forth or the earth or world were made, Thou art from ev-er.  
forth or the earth or world were made, Thou art from ev-er.

last - ing, Thou art from ev-er - last - ing. Great, great and marv'lous are Thy  
last - ing, Thou art from ev-er - last - ing. Great, great and marv'lous are Thy

works, Lord God, great and mar'v'lous are Thy works, Lord God,  
 God, Thy works, God, Lord God,  
 works, Lord God, great and mar'v'lous are Thy works, Lord God,  
 God, Thy works, God, Lord God,

mar'v'lous are Thy works, Al - might - y God, Thy works, Al - might - y  
 mar'v'lous are Thy works, Al - might y God, Thy works, Al - might - y

I  
 God, A - men, Alle - lu - ia, Al - le - lu - ia, A - men, A -  
 A - men, Alle - lu - - ia  
 God, A - - men, A - men, A - men, Al - le - lu ia, A -  
 A - men, Al - le - lu - - ia, A - men, A - men, Al - le - lu - ia,  
 God, A - men, A - - men, A - men, Al - le - lu - ia,  
 I



# No 6. "Eye hath not seen."

101

*Air, (Mezzo-Soprano.)*

*Largo religioso. (♩ = 40.)*

Voice.

Piano.

Reed. *trill.*

*Andantino religioso. (♩ = 60.)*

Eye hath not seen, ear hath not heard, nei-ther have

en-ter'd in-to the heart of man the things which God, which

God hath pre-pard for them that love Him, for them that

love Him, the things which God hath pre-pard, pre-

Più mosso. (♩ = 88.)

pard for them that love Him.

For

He hath pre - pard for them a cit - y, whose

build - er and Mak - er is God, He hath pre-

pard, pre - pard for them a cit - y, whose

*rall.*

Tempo I.

build - er and Mak - er is God. Eye hath not seen,

*rall.*

hath not seen the things pre - par'd for them that love Him.

Tempo II.

There re - main - eth, there - fore, a rest For the

peo - ple, the peo - ple of God; there - fore, fear, there - fore,

*And.* \*

fear lest an - y come short of it; there - fore,



fear, there-fore, fear, lest an-y come short of

it, lest an-y come short, come short of it. Eye hath not

*rit.* Tempo I.

seen, ear hath not heard, nei-ther have en-ter'd

in - to the heart of man the things which God hath pre-

*rit.*

pard, pre - pard for them that love Him.

*rall.* *pp*

*rall.* \*